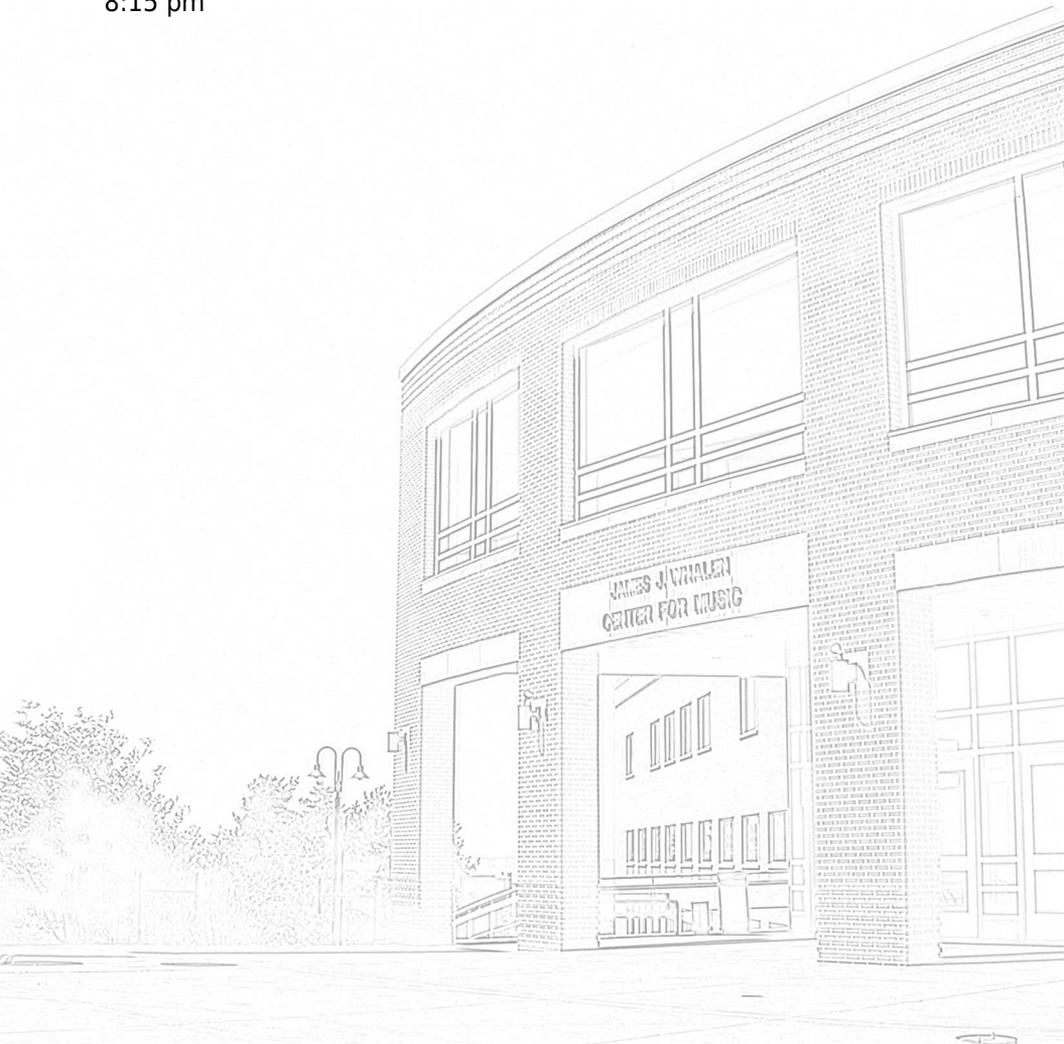


Ithaca College Wind Ensemble

Christopher Hughes, conductor
Aaron Burgess, graduate conductor

Ford Hall
Wednesday, December 7th, 2016
8:15 pm



ITHACA COLLEGE

School of Music

Program

Smetana Fanfare (1984)

Karel Husa
(b. 1921)
3'

Hammersmith, Prelude and Scherzo (1930)

Gustav Holst
(1874-1934)
14'

Serenade in Eb, Op. 7 (1881)

Richard Strauss
(1864-1949)
10'

Aaron Burgess, graduate conductor

Bells for Stokowski (2002)

Michael Daugherty
(b. 1952)
14'

Intermission

Old Home Days Suite (1971)

Waltz
The Opera House / Old Home Days
Slow March
The Collection
London Bridge is Fallen Down!

Charles Ives
(1874-1954)
Arr. Jonathan Elkus
10'

Yiddish Dances (1998)

I. Khosidl
II. Terkische
III. Doina
IV. Hora
V. Freylachs

Adam Gorb
(b. 1958)
15'

Personnel

Flute

Jeannette Lewis
Kaitlyn Laprise
Kathleen Barnes
Dana Herbert
Claire Park

Oboe

Ellen O'Neill
Morgan Atkins
Bethany Cripps

Bassoon

Andrew Meys
Olivia Fletcher
Julia Ladd

Clarinet

Erin Dowler
Emma Grey
Maggie Nobumoto
Courtne Elscott
Jeffrey Elrick
Madeline DeNofio
Nikhil Bartolomeo
Bryan Filetto

Saxophone

Deniz Arvali
Richard Laprise
Ashley Dookie
Matthew Snyder

Trumpet

Michael Stern
Aleyna Ashenfarb
Stephen Russell
Averi Parece
Kristen Kasky
Kristen Warnokowski
Elliot Lowe

Horn

Victoria Boell
Benjamin Futterman
Patrick Holcomb
Sydney Rosen

Trombone

Julie Dombroski
Dante Marrocco
William Esterling III
Sean Bessette

Euphonium

James Yoon
Christian Dow

Tuba

Jasmine Pigott
Steven Wilkinson

String Bass

Christian Chesanek

Piano

Joon Sang Ko

Organ

Emily Mazzaresse

Timpani

Dan Syvret

Percussion

Lillian Fu
Ken O'Rourke
Katie McInerney
Alex Hoerig
Jordan Sonderegger
Jacob Close

Graduate Assistant Conductors

Aaron Burgess
Justin Cusick

Notes on the Program

Smetana Fanfare for wind ensemble was commissioned by the San Diego State University for the 1984 International Musicological Conference and Festival of Czechoslovak Music honoring Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana's death. For this opportunity Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp* (completed in 1859 in Goteberg, Sweden, during his exile from Prague), integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll. Husa adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as "Renaissance thirds"), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows continuously in volume and intensity, finishing with a climatic unison statement by the entire ensemble. Pulitzer Prize-winning composer Karel Husa served on the faculty of the Ithaca College School of Music as professor of composition from 1967 until his retirement in 1986. In 1987, Husa donated his manuscripts and other documents to Ithaca College where they are studied and stored in the Karel Husa Archive. (*Excerpts taken from the SDSU Wind Symphony concert program, 13 March 2014*)

Hammersmith is a Prelude and Scherzo which was commissioned by the BBC military band in 1930. Holst afterwards rewrote it for full orchestra. Those who knew nothing of this forty-year-old affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowds and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed of the pavement into the middle of the traffic, and the stall-holders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him "dearie" when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris's house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick. In Hammersmith the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned. (*Notes by Imogen Holst*)

Richard Strauss, like many of the great composers, was extraordinarily precocious. His first composition - a song - was written at the age of seven, and his first published pieces started appearing from the age of fourteen onwards. A number of eminently pleasing, classically-oriented works written in his late teens are still performed with some regularity today, including the String Quartet, the Piano Sonata, the Cello Sonata, the Violin Concerto, the First Horn Concerto, the Piano Quartet and the **Serenade Op. 7**. This serenade (not Strauss's first - there also exists a Serenade in G major for orchestra from his thirteenth year, still in manuscript) dates from 1881 or 1882. Franz Wüllner, who was to conduct the premiere of many later Strauss orchestral works, led the first performance in Dresden on November 27, 1882. It was this work that brought Strauss to the attention of the famous conductor Hans von Bülow, who promptly pulled strings in high places to further the career of this promising young talent. Strauss, still writing under the influence of classically-oriented German masters like Mendelssohn and Brahms, scored the Serenade for a wind ensemble very similar to that of Mozart's great Serenade for Thirteen Winds, K. 361: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns and a contrabassoon for added richness and bass support. (Mozart's Serenade requires basset horns in place of flutes and a double bass instead of contrabassoon.) A peculiarity of Strauss's score is the totally unnecessary addition of a double bass for the last two bars only, merely to re-enforce the tonic pedal. The ten-minute, single-movement Serenade is in traditional sonata form. Though the formal design may be classical, the nature of the melodic material points the way to the exuberant, wide-ranging themes imbued with passion and soaring lyricism that Strauss would employ in the years just ahead. (*Notes by Robert Markow*)

Bells for Stokowski for symphonic band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002. It was performed by the Arizona State University Wind Ensemble, conducted by Gary Hill, at the National Conference of the College Band Directors National Association, Minneapolis, Minnesota, on March 27, 2003. **Bells for Stokowski** is a tribute to one of the most influential and controversial

conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In **Bells for Stokowski**, I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's C Major Prelude from *The Well-Tempered Klavier*. In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythm, and counterpoint to achieve a complex timbral layering throughout **Bells for Stokowski**. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ. (*Notes by Michael Daugherty*)

The songs and sketches assembled in **Old Home Days Suite** reflect Ives's lifelong love of familiar tunes and homegrown music making. *Waltz* begins and ends by quoting from Michael Nolan's popular Bowery waltz, "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground." *The Opera House* is the first part of the song "Memories," and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture. Just as

the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main street, behind the village band," amid the ringing of church and schoolhouse bells. *Old Home Days* is the nostalgic title of the song from which this section is taken, and the obligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne." *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, *Saul*. *The Collection* refers to a church offering. This setting of George Kingsley's hymn-tune Tappan introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir." *London Bridge is Fallen Down!* is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891. (Notes by Jonathan Elkus)

Yiddish Dances was commissioned by Timothy Reynish for his 60th birthday. It is very much a party piece and brings together two of my abiding musical passions: the Symphonic Wind Ensemble and Klezmer, the folk music of the Yiddish speaking people. The piece is about fourteen minutes long and is in five movements, all based on set Klezmer dances:

I. Khosidl, a medium tempo 2/4 in which the music moves between satire, sentimentality, and pathos.

II. Terkische, an up-tempo Jewish tango.

III. Doina, a free recitative in which various instruments in the band get a chance to show off.

IV. Hora, slow 3/8 time with a characteristic rocking rhythm.

V. Freylachs, very fast 2/4 time in which themes from the previous movements are recalled, ending in a riotous "booze-up" for all concerned.

Le Chaim!, To Life! (Program Note by Adam Gorb)

Our Conductor

Dr. Christopher Hughes is Director of Bands and Associate Professor of Music for the School of Music at Ithaca College in New York. Hughes serves as conductor of the renowned Ithaca College Wind Ensemble while leading the acclaimed graduate program in wind conducting. Prior to this position, Dr. Hughes served as Director of Bands and Graduate Conducting Coordinator at NM State University and as Director of Bands and Chair of the Conducting and Ensembles Faculty for the College of Music at Mahidol University, a conservatory setting in Bangkok, Thailand. Prior to his move overseas, Dr. Hughes held positions on the faculties at Lander University in South Carolina and the University of Colorado at Boulder. Hughes's former students hold conducting and teaching positions in China, Thailand, Singapore, Malaysia, Taiwan, The Philippines, Burma, Mexico and throughout the United States.

Born on Bloomsday in Aspen, Colorado, Hughes's interest in the expressive beauty of music began early. He decided to pursue conducting as a profession after experiencing the artistry of many of the legendary conductors who were in residence at the Aspen Music School. In 2005 Hughes was awarded the Doctor of Musical Arts degree in instrumental conducting and literature at the University of Colorado at Boulder where he was a student of world-renowned conductor and Distinguished Professor Allan McMurray.

Developing an impressive profile that is both national and international, Dr. Hughes has conducted ensembles in concert on four continents including Europe, Asia, Australia and North America. He is also in constant demand as a guest conductor and clinician. Engagements have taken him to several US states, Washington, D.C. and ten foreign countries including England, Ireland, China, Taiwan, Hong Kong, Singapore, and Indonesia. In 2016 the NM State Wind Symphony performed at the John F. Kennedy Center for the Arts in Washington, D.C. as invited guest artists representing the southwest region of the United States. The ensemble performed at the 2014 NM Music Educators Association Convention and, in the October of 2015, gave the world premiere of Symphony No. 1 by Serbian composer Nebojsa Macura.

In addition to numerous performances as Resident Guest Conductor for the Thailand Philharmonic Orchestra, Dr. Hughes led the Mahidol University Wind Symphony in a critically acclaimed performance during the proceedings of the 15th World Saxophone Congress. This subsequently led to an invitation for the musicians to appear as the guest artist ensemble for the Australian National Ensemble Championships. Hughes has conducted at the Southeast Asian Youth Orchestra and Wind Ensemble Festival in Bangkok, Thailand and the Honor Ensemble Festival of the Interscholastic Association of Southeast Asian Schools in Jakarta, Indonesia. Dr. Hughes was honored to serve as guest conductor for the National Symphony Orchestra players of Taiwan during his invited visit to Chiayi City. In 2013 and again in 2014 Hughes ventured to China to conduct the Directors Ensemble of Guangzhou Province and appeared in ShanXi, ShanDong, and Chengdu provinces in as well. Known for his sensitive interpretation of music for large and small instrumental ensembles, Hughes's conducting has drawn praise from composers and conductors in the United States, Canada, Southeast Asia, China, and Australia. A champion of new music, Dr. Hughes has conducted numerous world and regional premieres and he has become a conductor of choice for contemporary works.

Dr. Hughes has, on several occasions, been included in the Who's Who Among America's Teachers publication and, for the past 13 years, he has been listed in Who's Who in America. He was recently honored with induction into Who's Who In The World. Hughes's affiliations include the International Conductor's Guild, College Band Directors National Association, World Association for Symphonic Bands and Ensembles, New York State School Music Association, Phi Mu Alpha (honorary), and Kappa Kappa Psi (honorary).